Digitization by eGangotri-South Center

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

KARNATAKA STATE OPEN UNIVERSITY
MANASAGANGOTRI, MYSORE – 570 006

238

M. A. (FINAL) SANSKRIT

ENGLISH MEDIUM

अलङ्कारशास्त्रः – १

COURSE - 9 BLOCK - 27

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ – ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ..... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ..... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

KSOU

MA – SANSKRIT

अलङ्कारशास्त्रः - १

BLOCK

27

UNIT - 1 - 4 : VII - BEGINNINGS OF SANSKRIT POETICS 01 - 38

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

COURSE DESIGN AND EDITORIAL COMMITTEE

Vice-Chancellor & Chairman
Karnataka State Open University
Mysore - 570 006.

Dean (Academic) - Convener
Karnataka State Open University
Mysore - 570 006.

Dr. N. Radhakrishna Bhat
Chairman
Department of Studies
and Research in Sanskrit
Karnataka State Open University
Mysore - 570 006.

Editor & Subject Co-ordinator

Dr. K. Rajagopalachar
Professor of Sanskrit (Retd.)
University of Mysore,
Mysore - 570 006

Course Writer

Developed by Academic Section, KSOU, Mysore.

Karnataka State Open University, 2004.

All rights reserved. No part of this work may be reproduced in any form, by mimeography or any other means, without permission in writing from the Karnataka State Open University.

Further information on the Karnataka State Open University Programmes may obtained from the University's Office at Manasagangotri, Mysore - 6.

Printed and Published on behalf of Karnataka State Open University, Mysore- 6 by Registrar (Administration).

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

COURSE -9 -- BLOCK - 27

UNIT - 1 - 4

VII - BEGINNINGS OF SANSKRIT POETICS

1.0 WHAT IS POETICS ?

1.1 ANTIQUITY

1.2 EPIGRAPHICAL EVIDENCE

1.3 NĀṬYAŚĀSTRA

1.4 BHĀMAHA

1.5 DATE OF BHĀMAHA

1.6 DAṆḌIN

1.7 VĀMANA

1.8 UDBHAṬA

1.9 RUDRAṬA

1.10 POETICS IN THE PURĀṆAS

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

COURSE -9 -- BLOCK - 27

VII - BEGINNINGS OF SANSKRIT POETICS

Literature is one of the areas that India can deservedly be proved of. Even so in the domain of literary criticism. Assimilation of ideas, analytical approach in counter-acting the opponent's views and synthetic vision, mark the work on literary criticism. The principle of liberality (Tyaga) is ever kept by the poet in mind to satisfy the aesthetic needs of the recipients. If the poets had not given expression to the ideas in their literary composition one can hardly imagine what would have happened to the world as Daṇḍin has envisaged "इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम्" Kāvyādarśa. I-49 our legacy to the celebrated poets Vālmīki, Vyāsa, Bhāsa, Aśvaghoṣa, Kālidāsa and hosts of other poets can never be underestimated. They have all provided ample raw material for literary criticism. Poetry requires two entities - one, the creator-poet and another critic-Sahṛdaya. The synthetic approach found in our culture could as well be recognised in the synthesis of poet-critic, as Late MM Kuppaswamy Sastri has pointed out in his highways and byways of literary criticism. The very definition of Kāvya as the harmonious fusion of word and sense शब्दार्थौ सहितौ काव्यं is elevated to the status of the parents of the word वागर्थाविव संपृक्तौ. No wonder Aurobindo considers poetry as the very mantra of the real and art as the incarnation of the real. This synthesis is worked out by

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Ānandavardhana by bringing in the fusion of plot, figures of speech and Rasa, in course of which he has explained in a systematic way some of the very important concepts like intuition, creative imagination, critic's function and the principles of literacy judgement.

1.0 WHAT IS POETICS ?

Poetics, as is understood by all deals with the study of the different aspects of poetry and in our land it is generally termed Alaṅkāraśāstra. On the basis of the works of early writers such as Bhāmaha, Daṇḍin, Vāmana, Rudraṭa, Rudrabhaṭṭa, Agnipurāṇa, Viṣṇudharmottarapurāṇa etc., dealing mainly with figures of speech termed Alaṅkāra in Sanskrit. Apart from other aspects of poetry, a study of all that must have gone by the nomenclature, Alaṅkāraśāstra. Another name for such a study was Sāhityaśāstra on the basis of a line from Bhartṛhari's Nītiśatakam साहित्यसङ्गीतकलाविहीनः and from a line in Vikramāṅka Deva Caritam साहित्य पाथोनिधि-मन्थनोत्थम्.

There is also another view as Dr. V. Raghavan has pointed out that it went by the name Kriyākalpa, before the time of Bhāmaha and others. He must have based his view in the list of Catuhṣaṣṭi Kalā in Vā[illegible]ana's Kāmaśāstra. But Dr. P.V. Kane is of the opinion that the term क्रिया means काव्यक्रिया and क्रियाकल्प may mean how a Kavya should be

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

composed and that the term does not refer to the science of poetics.

1.1 ANTIQUITY

Whenever we want to trace the history of any concept it is a convention and practice in our land to go back to the Vedas, for they happen to be the earliest records of our culture and civilization. As is the case in all branches of learning, in the domain of poetics also the scholars have tried to trace the germs at least of poetics if not a full fledged Śāstra. Opinion is divided among scholars in this regard. Prof. S.K. De is of the opinion that though one comes across here and there picturesque similes and metaphorical expressions one cannot assume that the study of hymns with a back ground of poetics was prevalent during the Vedic period. All the same it is not that there were no germs of poetics even at that time. We find abundant references in Vedic literature for the prevalence of beautiful poetry and poetic imageries and poetic flights not wanting in them.

The hymn, यः पावमानरध्येत्यृषिभिः संभृतं रसं तस्मै सरस्वती दुहे क्षीरं (Rv. X-67-31-32). The man who reads the essence, accumulated by seers the Pāvamāna humns tasty as food, Sarasvatī draws forth for him water etc., promises in her name all material comforts for him. In this way, the two basic functions of the literary critic, to understand and judge

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

of poetry are discharged by the Ṛgvedic poet-critic. This shows how the Ṛgvedic seer developed real feeling of love for poetry and that he was endowed with the faculty of judging which is good and which is not. If S.K. De feels that there need not be much emphasis laid on such hymns to infer germs of poetics there of, Dr. P.V. Kane contends that similar references found in Vedic literature as such are highly poetic and imaginative all of which may be regarded as precursors of later developments in the field of poetics.

Several hymns of the Ṛgveda have literary elements. The 'Uṣas' hymn is the standing example for having literary quality and grandeur. Metaphors words replete with imaginary one surely comes across in them सूनरी, विभावरी, आपप्रषी, रश्मिभिरावहन्ती, शुक्रेण शोचिषा bringout the characteristics of the lady Uṣas (Dawn) उतत्वः पश्यन् etc., brings to the forefront the bewitching form of the lady Vāk. The wonderful expressions bring out the special faculty of the poet-sage. In the hymn द्वा सुपर्णा सयुजा सखाया समानंवृक्षं etc., (Ṛg. 1.164-20) the figure Atiśayokti can not be missed by any reader. In द्वादशारं न हि तज्जराय Ibid. 164-11 one can recognise Vyatirekālaṅkāra, Śleṣālaṅkāra could be found in the hymn स्वसर्जार and also in यत्र सुपर्णा अमृतस्य (Ṛg. VI.55.5).

Śatapatha Brāhmaṇa has been a store house of legends and has been a source of inspiration to later poets. In Upaniṣads also literary elements are not scanty धनुर्गृहीतोपनिषदं महासत्रं हारं ह्युपासा निशितं सन्धयीत. आयम्य तद्भावशतेन चेतसा लक्ष्यं तदेवाक्षरं सौम्य विद्धि, Muṇḍaka - II.2.3. The line आत्मानं रथिनं

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

विद्धि शरीरं रथमेवतु found in the Kaṭhopaniṣad stands for the figure metaphor (Rūpaka). Despite these evidences, some still argue that there was no literacy criticism in such an ancient time. A Sankaran, in his 'Some aspects of literacy criticism in Sanskrit' has categorically stated that the two main functions of the literacy critic namely to understand and to judge poetry are executed by the Ṛgvedic poet-critic and that he is able to discriminate the good from the bad type of poetry through an examination of the literary content.

This and such other controversies remind us of a statement that when two theorists join there will be three opinions. It is contended on the authority of Yāska's Nirukta and Pāṇini's Aṣṭādhyāyī that the conception of similitude or Upamā considerably affected the Vedic language as well as content but beyond the grammatical or philological interest there is no indication of a science (Śāstra) much less of theory of poetics during Vedic times.

The term 'Alaṅkāra' in the technical sense does not occur in the Nirukta. But there is a word अलंकरिष्णु in the general sense of one who has the habit of adorning which is explained by Pāṇini in iii-2-136. The Mahābhāṣya gives an example रसिको नटः on the Sūtra रसादिभ्यश्च. The word रसिकं is almost akin to the term सहृदय a connoisseur, one who is conversant with the appreciation of a literary composition. Since at least from 1500 B.C. to 100 B.C. abundant poetical material of a secular nature are found dispersed and this

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

must have naturally led to speculation about the functions and object of poetry, the classification of different kinds of poetry and literary works like Ākhyāyikas, referred to in the Mahābhāṣya लुबाख्यायिको बहुलम् the enumeration of rules about the standard form of certain class of composition. In short, these evidences are the honest attempts more or less crude they may appear, to establish a theory of poetics and literary criticism.

As against this, it is contended by a Kannada literateur that though literary works could be found in abundance from times of yore, poetics as a scientific study of poetry by way of understanding and appreciation came very late as late as the period of Nāṭyaśāstra of Bharata who is assigned to a period earlier to Kālidāsa, that is before 450 A.D. at the latest. The same scholar later in his writing endorses no doubt the presence of the germs of poetics in the early inscriptions. The details that have been worked out by Prof. Kane in his work, History of Sanskrit Poetics indicate that the present Nāṭyaśāstra is not much older than the beginning of Christian era and that the lower limit can be fixed on the authority of Kālidāsa's period since he refers to Nāṭyaśāstra in his own Vikramorvaśīyam. Allusions there in the Nāṭyaśāstra to several names such as Pulastya, Aupagamya, Utathya, Kubera etc., with the assignment of different figures of speech may be deemed mythological but they do not preclude us from holding that there must have been at that remote period at least some early theorists of poetics. With the available evidences on hand we may say

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

that poetics as science must have developed by the beginning of Christian era.

1.2 EPIGRAPHICAL EVIDENCE

Epigraphical records available during the second century A.D. specially the inscription of Rudradāman located at Junaghad (1500 A.D.) that there must have been some sort of poetics as the inscription runs as, सर्वत्राविष्कृत --- जातोत्सेकविधेयानां प्रसह्योत्सादकेन ---- शब्दार्थगान्धर्व --- स्फुटलघुमधुरचित्रकान्तशब्द समवोदारालंकृतगद्यपद्य etc., is quite indicative of the classification of poetry into two namely, prose and poetry, some of the Guṇas and figures of speech. The Nāsik inscription, dated a little later though be in Prākṛit reveals some literary style. So also the inscription of Khāravela also in Prākṛit, is full in alliteration and long compounds. The Samudra Gupta Praśasti, may be deemed to be the source of inspiration for later poets and at the same time the fore-runner of later poetics. In the light of these and the proofs available in the Nirukta and early Kāvya material nothing should prevent us from subscribing for the considered opinion that with the growth of a body of highly finished prose and poetical literature, the science of poetics or at least the investigation of rhetorical rules had made considerable progress by the end of the sixth century A.D. It seems therefore that "the study of Alaṅkāra was older than Bharata and the tradition of his opinion followed by Bhāmaha and Daṇḍin may have been post-Bharata in date but

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

was probably pre-Bharata in substance. With Bhāmaha begins a new epoch in which the uncertain groupings of the earlier periods vanish with the setting up of a more or less authoritative standard" S.K. De (History of Sanskrit Poetics - Vol. i). It is natural to expect criticism after creation. Granting that the Nāṭyaśāstra might have been considered the earliest work on poetics and aesthetics, it could have been written only after the perusal of at least a few works and also culling out the information of dispersed ideas here and thereabout poetics as his citations prove.

1.3 NĀṬYAŚĀSTRA

Bharata's Nāṭyaśāstra is probably the earliest available and certainly the best treatise on Indian dramaturgy and to a little extent on poetics. It is a stupendous work comprising thirty-six chapters some times one more being added Abhinava Gupta the celebrated commentator on the Nāṭyaśāstra says, षट्त्रिंशकंभरतसूत्रमिदं and as having six thousand verses, each verse having thirty-two syllables. It is believed that Nāṭyaśāstra has two versions, one written by Vṛddha Bharata comprising, 12,000 Saṃhitas and another 6,000 Samhitas written by Bharatamuni abridging the older version. There are two types in this Dīrghapāṭha and Laghupāṭha (longer and shorter). There are several prose passages in some of the chapters such as sixth, seventh, fourteenth, fifteenth. There are at least fifteen verses rendered in Śloka metre and sixteen verses in Ārya metre

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

described as Ānuvaṃśīya which Nīlakaṇṭha a commentator on the Mahābhārata explains as परंपरानुगतमाख्यानं verses handed over by traditional account. The author has used verses specially set to Anuṣṭubh metre. Sūtras and Kārikas also have come in handy for the same propose. Upajātivṛttas have been very useful for explaining several other ideas. These are said to be the evidences for gradual evolution of the work. Histrionics, poetry, literary criticism, criticism on dramaturgy, along with the exposition of dramaturgy are the important ones. It has invited the attention of many commentators and has given birth to a number of independent treatises such as the Daśarūpaka, Nāṭyadarpaṇa, Rasārṇava Sudhākara etc., on the same theme. In order to provide a mythological background to its origin, old legendary account finds allusion in the Vikramorvaśīyam of Kālidāsa has also been found.

The most important chapters that are relevant to the domain of poetics are the sixth, seventh, seventeenth, eighteenth and twenty second. The way in which the Rasas are evoked through the influence of Vibhāva, Anubhāva and Vyabhicāribhāva, is mentioned. The inter-relatedness of Rasas are covered. Their colour and presiding deities perhaps to indicate their fundamental nature also find a mention. Several Rasas along with their Sthāyibhāvas are covered in detail. The seventh chapter covers in detail the nature of Bhāvas, Vibhāvas, Sthāyibhāvas and Vyabhicāribhāvas. The seventeenth chapter presents thirty-six Lakṣaṇas in a dramatic composition which may convincingly be applied

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

to any poetic composition. Four Alaṅkāras namely Upamā, Rūpaka, Dīpaka and Yamaka along with their subdivision are brought out exemplifying then suitably. Ten blemishes of Kāvya ten Guṇas of Kāvyas are defined. In the twenty second chapter, the four Vṛtti are referred to as springing from the Ṛgveda, Yajurveda, Sāmaveda and Atharvaṇaveda. Their subdivisions are also defined. The way in which the Rasas are to remain compatible with them is also stated. The encyclopaedic nature of this wonderful work has made a learned writer to observe this work is probably unique in the world's literature.

The Guṇas in a sentence or a poem presents delicate feeling or elated to Rasa of the poet Guṇa according to Bharata stands for a distinct mode of expression so as to convey the meaning in a very effective way, as is the case with respect to grammar. The Alaṅkāras to him are effect given rise to by the creative genius extraneous of the poet. They form embellishments in order to make the thought content more and more effective and appealing. The available subtle evidences in the text make him to belong to Kashmir.

It is unfortunate that no definite date can be assigned to this monumental work. Prof. P.V. Kane considering the evidences at his command opines that the present Nāṭyaśāstra is not much older than the beginning of the Christian era, the lower limit being determined by Kālidāsas Vikramorvaśīyam but the date of Kālidāsa also has been in

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

controversy. A. Sankaran in his 'Some Aspects of Literary Criticism in Sanskrit', feels that the nucleus of the Nāṭyaśāstra appearing after the rise of well developed drama could at the earliest be placed in the latter half of second century A.D. or the first decade of the first century B.C. The references to Yavanas, Śakas and other tribes will bring down the date of the present text to the beginning of the Christian era. Bharata for him is the father of Sanskrit literary criticism.

1.4 BHĀMAHA

Bhāmaha is considered to be one of the earliest writers on Alaṅkāra. It is unfortunate we are in dark so far as his personal history is concerned. Dr. Bhuler is of the opinion that he was a Kashmirian. Vamana Sastri Jhalakikar also is of the same opinion. Bhāmaha himself declares that he is the son of one Rakrila Gomin.

अवलोक्य मतानि सत्कवीनामवगम्य स्वधिया च काव्यलक्ष्म।

सुजनावगमाय भामहेन ग्रथितं राक्रिलगोमिसूनुनेदम्।।

काव्यालंकार - Vi.64.

The work begins with salutations to Sarvajña and Śiva. The name Rakrila very much is akin to Rahula, Somila Pattala. Some critics are of the opinion that he was a Buddhist. But the internal and external evidences found in his work Kāvyālaṅkāra itself does not subscribe for it. Further

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

he has passed tirade on the Apohavada of the Buddhist.

अन्यापोहेन शब्दोऽर्थमाहेत्यन्ये प्रचक्षते।

अन्यापोहश्च नामान्य पदार्थापाकृतिः किल।। Ibid. vi.16

He speaks of Vedic rites and ceremonies with great reverence. Even so towards the epic Rāmāyaṇa and some of the popular legends like that of Udayana. Sarvajña may as well refer to Śiva and Gomin may be a short form of Gosvamin. Candra Vyākaraṇa (IV-11-144). Says गोमिन् indicates respect. Therefore the word गोमिन् may be a term of reverence. Dr. S.C. Ray observes in the Indian Historical Quarterly (xxxi-3- p-239), that the Karkotaka period produced some great writers on poetics. The oldest of them is Bhāmaha, son of Rakhrila Gomin. Probably he lived in the beginning of the eighth century A.D.

1.5 DATE OF BHĀMAHA

The date of Bhāmaha is still a controversial topic, since no clue can be had from his work. He precedes, Vāmana and Udbhaṭa who refer to him and quote him plentifully in their works. Therefore he must have lived before these two. If P.V. Kane places him after Daṇḍin and fixes him the date between the last quarter of the eighth century A.D., A.B. Dhruva places him earlier to Da ·.ı on the ground that Daṇḍin made a crushing reply to Bhāmaha's views specially on the characteristics of Mahākāvyas and on

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

the differences of Kathā and Ākhyāyikā. Dr. A.K. Warder is of the opinion that - "A date in the reign of two-hundred and fifty to four hundred and fifty would seem to accord very well with Bhāmaha's handling of the Alaṅkāras. Following his usual empirical procedure he appears to have collected them from various earlier theorists keeping them in groups according to source, he rejected or accepted them probably adding his own. Later theorists such as Daṇḍin either introduces the Alaṅkāras in a single more or less systematized block or classify them in groups of related figures etc."

Bhāmaha's work on poetics is Kāvyālaṅkāra. It consists of six chapters having as many as five hundred verses. The contents of the work is as follows. The first chapter deals with the body of a poetic composition. The second and third chapters deal with the figures of specch; the fourth treats of faults. The fifth with logical sequence where is the sixth chapter deals with purity of words. Reference to earlier writers such as Rājamitra, Rāmaśarma, Acyutottara, names that have remained mere names with none of these works becoming available. He is deemed to be the promulgator of the Alaṅkāra school, which must have existed side by side wih the Rasa school.

The following Alaṅkāras are defined and illustrated with his own verses :

Anuprāsa, Grāmyānuprāsa, Lāṭānuprāsa, Yamaka of five different varieties, so far as verbal figures are concerned

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

and among the figures of sense, Rūpaka, Dīpaka, Upamā along with the latters seven faults, Prativastūpama, Ākṣepa, Arthāntaranyāsa, Vyatireka, Vibhāvanā, Samāsokti, Atiśayokti, Yathāsaṅkhyā, Utprekṣā, Preyas, Rasavat, Ūrjasvī, Paryāyoktā, Samāhitā, Udātta, Sliṣṭa, Apahnuti, Viśēṣōkti, Virodha, Tulyayogitā, Aprastut, Praśaṃsā, Vyājastuti, Nidarśana, Upamā, Rūpaka, Upameyopamā, Sahoktī, Parīvṛtti, Sasandeha, Ananvaya, Utprekṣāvayava, Saṃsṛṣṭi, Bhāvika, Aśīḥ. He does not accord any place to Hetu as an Alaṅkāra. Even so to Sūkṣma and Leśa only on the ground that there could be no Vakrokti therein. He has no consideration if in an expression there be only a statement of facts (Svabhāvokti) such as found in 'गतोऽस्तमर्कः' etc., since there is no turn in expression (Vakrokti). There are some all the same who argue that no where Bhāmaha has denied Svabhāvokti and that the argument that Kuṇtaka has refuted Svabhāvokti following Bhāmaha is fallacions.

While dealing with the function of poetry Bhāmaha uses the word प्रीतिः to convey aesthetic experience करोति कीर्तिं प्रीतिं च साधु काव्य निबन्धनम्. Two factors are important in making the Kāvyaśāstra become possible. Dr. K. Krishnamoorthy has argued in the introductory portion of Rasollāsa, that Bhāmaha and other early Alaṅkārikas have understood the term प्रीति used by them while accounting for the function of poetry, in the sense of bliss of Sahṛdaya, which term to refers to Rasa. He goes to the extent of viewing that Alaṅkāras according to the ancient is very much akin to Rasa. Both word and sense constitute poetry and

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

poetry according to Bhāmaha consists of a verbal composition wherein he comes accross a definite sense and which must be rendered beautiful through certain turns in expression (Vakrokti) to which the name of poetic figure (अलङ्कार) is given. The definition of poetry given by Bhāmaha as 'शब्दार्थौ सहितौ काव्यं' is too wide becomes it can as well apply to all linguistic productions. He amends subsequently after enumerating various kinds of poetic production with the view that the mode of presentation of ideas clothed in words which evokes aesthetic pleasure of those who are prone to aesthetic experience and which he calls by the name 'Vakrokti' is technically a essential element in poetry according to him. Only Alaṅkāra according to him is very significant. Therefore he presents a collection of definitions of various figures of speech substantiating them with suitable examples.

If Bharata has recognised ten Bhāmaha prefers to have only three Guṇas, namely, Mādhurya (sweetness), Prasāda (perspicuity) and Ojas (powerfulness). Sweetness according to him consists in the sweetness of sound and freedom from complexity of meaning. Perspicuity consists in clarity of meaning so as to enable both the learned and child to understand the same. Powerfulness lies in the mere use of compounds. If poetry is divested of Vakrokti, it degenerates into a mere song even if it is endowed with Guṇas,

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते।

यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना।।

काव्यालंकार, II.85.

Dr. De in his introduction to Vakrokti Jīvita opines that Svabhāvokti or natural mode of speech to which Daṇḍin is so partial is not acceptable at all to Bhāmaha who refuses to acknowledge it as a figure of speech at all (p.xiv). He further adds that Kuntaka refuses Svabhāvokti on the ground of Bhāmaha's rejection. But Udbhaṭa, the famous commentator of Bhāmaha's work has dealt with in the same place as Bhāmaha has taken it up for treatment. Daṇḍin who has treated that figure ahead of all Alaṅkāras would have at least offered a few words had he known that Bhāmaha has not treated it. Bhāmaha has taken it up only at the end of the chapter. Had he not, there would have arisen no opportunity to criticize both Bhāmaha and Daṇḍin in such terms by Kuntaka.

"यतश्चिरन्तनैरपरं स्वभावोक्ति लक्षणं अलंकरणमाम्नातम्"

It must be pointed out here that Bhāmaha makes no distinction between Guṇa and Alaṅkāras. But we know that Bharata had differentiated between Guṇas and Alaṅkāras, since the distinction between them according to him is only illusory and fanciful. Bhāmaha accepting one from poetic embellishment replete with Vakrokti, though it is called sometimes Guṇa.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Bhāmaha did not know such distinction but still held the opinion which has commentator Udbhaṭa has expressly recorded about it. He makes no mention of Guṇa in the sense in which the other Ālaṅkārikas have taken. When he refers to three Guṇas he uses it with the connotation only.

Bhāmaha's attitude towards Rasa is only that of antagonist, and therefore he has accorded only a scanty treatment to it. Since he held that Alaṅkāra is capable of bringing all the essential features of poetry, he brings Rasa also under Rasavad रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा। (Kāvyalaṅkāra, III-6a).

He further names two other figures. Preyas and Ūrjasvin which would bring out spiritual love and that awareness of superior power -

प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा। Ibid. III.5a.

ऊर्जस्विकर्णेन यथा पार्थाय पुनरागतः। Ibid. III.7a.

But it should not be forgotten that he reveals his awareness of all Rasas. He also knows how tender Rasas would evoke delight and they are specially important because they succeed in inculcating moral discipline.

स्वादुकाव्य रसोन्मिश्रं शस्त्रमप्युपयुञ्जते।

प्रथमालीढमधवः पिबन्ति कटु भेषजम्।। Ibid. V.3

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

1.6 DAṆḌIN

Daṇḍin hailed from Kāñcī and was the great grandson of Bhāravi. His date is also one of the controversial points. He is said to have been later than Bhāmaha, as Sankaran has pointed out in his Theories of Rasa and Dhvani. Since Vāmana owes his legacy to Daṇḍin the latter is to be placed between six hundred and fifty and seven hundred and seventy-nine A.D. during the period of Jayapīda in whose court Vāmana flourished.

He is the author of the work, Kāvyādarśa by name, it is divided into four chapters called here Paricehedas. The work deals with different topics of poetics such as definition of the Kāvyas along with its divisions. Guṇas definitions of Arthālaṅkāras, with their sub-divisions, the descriptions of Śabdālaṅkāras such as the Yamaka. The last chapter covers the Kāvya Doṣas (faults). The way in which Daṇḍin has treated the Guṇas at length has made the scholars to assign him to the Guṇa school of thought. All the same we may say that he had preference to the Guṇas, Arthālaṅkāras and Śabdālaṅkāras are given treatment equally well.

There is justification for his being assigned to Guṇa school of poetics since he held that the beautiful arrangement of words and ideas is the chief characteristic of poetry. He mentions ten as the very life of the style called Vaidarbhī and it is on the basis of the formulation of Guṇas he is reckoned as belonging to the Guṇa school, though

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

actually he belongs to the Alaṅkāra school. As Dr. V. Raghavan observes in his some concepts of Alaṅkāraśāstra, Guṇas, Alaṅkāras, Rasas, Sandhyāṅgas, Lakṣaṇa, all are Alaṅkāras only, for there is only one word for Daṇḍin apart from the word poetry, and that is Alaṅkāra. His conception of Guṇas covers not only Prasāda, Mādhurya and Ojas and other qualities of expression but also grandeur, felicity and richness of ideas. He lays great emphasis on purity and refinement of language. He praises the quality Samādhi as one unique virtue of poetry which is sought after by all connoisseurs.

तदल्पमपि नोपेक्ष्यं काव्यं दुष्टं कथञ्चन।

स्याद्वपुः सुन्दरमपिश्वित्रेणैकेन दुर्भगम्।। Kāvyadarśa 1-7

He enumerates ten Guṇas as follows :

श्लेषः प्रसादः समता माधुर्यं सुकुमारता।

अर्थव्यक्तिरुदारत्वमोजः कांति समाधयः।। Ibid. 1-42

These are considered to be the very life of Vaidarbhī style. Though he has preferred Vaidarbhī style for its possession of ten qualities, he has eulogised Samādhi Guṇa as the very elixir of poetry and poets.

तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुणः।

कविसार्थः समग्रोऽपि तमेनमनुगच्छति।। Ibid. I-10-100

There are two views on the qualities of poetry. According to one school they belong to word or meaning to

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

or both. According to another they belong only to aesthetic experience. There is also a view that some belong to word only such as Śleṣa and others belong to the sense only as is the case with Prasāda Guṇa. Still others belong to both word and meaning Daṇḍin advocates the latter viw.

Daṇḍin defined Kāvya as consisting of a group of words suggestive of and elegant sense.

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली। 1-10

The view of Daṇḍin about the theme of poetry is to derive it from historical tradition or a theme with sufficient background so as to enable the poet to develop it with ease and interest. Poetry according to him should be filled with emotions and noble sentiments. He criticizes Bhāmaha in describing the hero and his counterpart. The next contribution of Daṇḍin to poetics is the change of outlook he has presented in the classification of prose romances into Kathā and Ākhyāyikā. Bhāmaha's views on this also is criticized by Daṇḍin, who holds that the points of distinction are not based on sound logic. The difference lies only in nomenclature and not in the method of representation or in content.

Further he was the first person to recognize and offer the definition of Campu form of literary composition "गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते"

Though the term Kācid is believed to have been used to exclude the address of praise over the king in mixed

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

prose and poetry, it is contended to have been used to refer to Jātakamālā of Āryasūra the name of which work ends in feminine, as Ratnāśrijñāna has pointed out in his commentary on the work. For further details the interested readers could look into the author's thesis submitted to the University of Mysore for Ph.D.

He has described Mārga a literary style, as comprising only Vaidarbhī and Gauḍī Rītis and explains their characteristics while differentiating one from the other. He has listed out thirty-five Alaṅkāras following the tradition of ancient writers. These Alaṅkāras are as follows : Svabhāvoktī, Upamā, Rūpaka, Dīpaka, Āvṛtti, Ākṣepa, Arthāntaranyāsa, Vyatireka, Vibhāvanā, Samāsokti, Atiśayokti, Utprekṣā, Hetū, Sūkṣma, Leśa, Yathāsaṅkhyā, Preya, Rasavat, Ūrjasvī, Paryāyoktā, Samhita, Udātta, Apahnuti, Śleṣa, Viśeṣokti, Tulyayogitā, Virodha, Aprastutapraśamsā, Vyājokti, Nidarśana, Sahoktī, Parivṛtti, Āśih, Saṅkīrṇa and Bhāvika. One singular feature in the treatment of Alaṅkāras by Daṇḍin is, his commencement with Svabhāvokti as against the practice of other writers who do it with Upamā. Svabhāvokti to him is a description of the form of an object in its different aspects instead of just remaining a natural description of a thing.

Daṇḍin follows Bāmaha in bringing the Rasas under the Alaṅkāras, Preyas, Rasavad and Ūrjasvin. And hence declares,

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

कामं सर्वोप्यलङ्कारो रसमर्थे निषिञ्चति।

तथाप्यग्राम्यतैवैनं भारं वहति भूयसा।। Ibid. 1-62

He defines the above Alaṅkāras as follows :

प्रेयः प्रियतराख्यानं रसवद्सप्रेशलम्।

ऊर्जस्वि रूढाहंकारं युक्तोत्कर्षं च तत् त्रयम्।।

Ibid. 11-275

According to Daṇḍin, all Alaṅkāras may be classified into two, namely, special and common. Most of the Guṇas are according to Daṇḍin Alaṅkāras only of the special variety because they are accepted to be well with Vaidarbhī and not in Gauḍī. Thus both Bhāmaha and Daṇḍin feel that Guṇas and Alaṅkāras are not different from one another and accept the definition. "काव्यशोभाकरान् धर्मानलंकारान्प्रचक्षते". It is singular that though both Daṇḍin and Bhāmaha speak of Śarīra, they have not touched the aspect of the poetic soul.

He fully brings out the most striking features of each of the eight Rasas illustrating them with beautiful verses which highlight his perception of that aspect in poetry. Despite his leanings towards Guṇas, his affiliation to Rasa is no less as the following verse indicates.

वाक्यस्यग्राम्यतायोनिर्माधुर्ये दर्शितो रसः।

इहत्वष्टरसायत्ता रसवत्ता स्मृता गिराम्।। Ibid. 11-292

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

While he shows his familiarity with the details in the theory of Rasa, he is aware of Sthāyibhāva and its distinction from Rasa.

मार्गः कलाविरोधस्य मनागुद्दिश्यते यथा।

वीरशृङ्गारयोर्भावः स्थायिनौ क्रोधविस्मयौ।। Ibid. IV-48

1.7 VĀMANA

Vāmana is considered to be a staunch advocate of the Rīti school. He adorned the court of Jayāpīḍa, the king of Kashmir, who ruled over Kashmir between seven hundred and seventy-nine and eight hundred and thirteen as is stated in Kalhaṇa's Rajataraṅgiṇī. Hence he must have flourished in the last quarter of the eighth century A.D. He was a contemporary of Udbhaṭa though neither mentions the other which point has led the critics to view that they were rivals. We do not know anything about Vāmana's ancestry. He is said to have migrated later on to the court of the Rāṣṭrakūṭa King, Govinda-III. The internal and external evidences also help us in determining his period. He quotes a verse from the Uttara Rama Caritam, of Bhavabhūti.

There is a specific mention of the names Visakhila, the author of Kalasutra, Sudraka for illustrating Śleṣālaṅkāra, Māghas Śiśupālavadha while commenting on the Sūtra IV-iii-10.

उभौ यदि व्योम्नि पृथक् यतेताम्। etc III.8

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

and Bhavabhūtī's Mahāvīracaritam while commenting on the Sūtra I-ii-12.

दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डा। etc. 1-54

He mentions the works like Kāmaśāstra, Chandoviccitti, Nāmamālā, Kāmandaka Nīti and Hariprabodha. If Bhavabhūti who enjoyed the patronage of Yaśovarman, the King of Kanauj, be in the first quarter of the eighth century A.D., the date of Vāmana must have been later than that. Vāmana may be conveniently placed in the second half of the eighth century A.D.

His work is Kāvyālaṅkāra Sūtra otherwise called Kavipriya. The work is divided into three parts along with the author's own Vṛtti and examples. Since the work has abundant quotations from other's works also the period in which those poets lived could be ascertained with their help. It has retained the Sūtra form of exposition and consists of five Adhikaraṇas, twelve chapters and three hundred and nineteen Sūtras. It treats of thirty-three Alaṅkāras furnishing their definitions. Some of the Alaṅkāras of earlier writers have been excluded. The following Alaṅkāras are defined and illustrated, Anuprāsa, Yamaka, Upamā, Prativastūpamā, Samāsokti, Aprastutapraśāmsā, Apahnuti, Rūpaka, Śleṣa, Vakrokti, Utprekṣā, Atiśayokti, Sandeha, Virodha, Vibhāvanā, Ananvaya, Upamāyopamā, Parīvṛtti, Krama, Dīpaka, Nidarśana, Arthāntaranyāsa, Vyatireka, Viśeṣokti, Vyājastuti, Vyājokti, Tulyayogita, Ākṣepa, Sahokti, Samāhitā, Saṃsṛṣṭi, Upamā Rūpaka and

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Utprekṣāvayava. He was not defined Paryāyokti, Preyas, Rasavad, Ūrjasvī, Udātta, Bhāvika and Sūkṣma.

His main contention could be summarized in the Sūtra रीतिरात्मा काव्यस्य, in the same way as we find a dictum in English, "style is the man'. He draws a clear distinction between Guṇas and Alaṅkāras.

काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते।

तेचाद्यापि विकल्प्यन्ते कस्तान् कात्स्र्येन वक्ष्यति।।

Ibid. III-i

and refers to three kinds of Rītis, Vaidarbhī, Gauḍi and Pāñcālī. His definition of Viśeṣokti as a figure of speech is quite singular and he considers it as a figure of sense. Vāmana has tried to improve upon the system of Daṇḍin and some of the ideas of his predecessors. It is not that he has blindly followed Daṇḍin, for he criticizes some of his views.

He is of the opinion that Daṇḍin was wrong in having emphasized Ojas in the Gauḍi Rīti in as much as it is common with all the Rītis.

Poetry to him is the representation of the beautiful काव्यं ग्राह्यमलंकारात् सौन्दर्यमलङ्कारः and naturally the beautiful should endow a critic or the responsive reader with delectability. The beauty is worked out through Guṇas and Alaṅkāras and the absence of faults as well, is conception of Rīti recognizing the afore said kinds can be deemed to be a development from the two recognized by Bhāmaha. One

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

thing that is to be noticed here is that he emphasizes the stylistic aspect of poetry calling it as the very soul of poetry much more than Daṇḍin. What was vague in Daṇḍin has been clearly expressed, fully developed and carefully set forth by Vāmana so far as the concept of style is concerned. It is due to the importance attached to the style, he distinguishes three kinds of prose, namely, Vṛttagandhi, Cūrṇā and Utkalikā.

The Rīti which is defined as विशिष्टा पदरचना consists in the possession of the distinctive features which go technically by the name Guṇas which are common to both the words and sense. He has recognized ten Guṇas such as Ojas, Prasāda, Śleṣa, Samatā, Samādhi, Mādhurya, Saukumārya, Udāratā Arthavyakti and Kānti. He prefers Vaidarbhī style because it has all the ten Guṇas "गुणानां साकल्यात्". The other two are rejected since they have only limited application. The enquiry as to what constitutes the soul of poetry was for the first time formulated by Vāmana. He also deals with poetic figures since his contention was काव्यं ग्राह्यं अलंकारात्.

But he is careful enough to explain poetic embellishment in the broader and primary sense of beauty or charm सौन्दर्यमलंकारः. Despite all this he does not emphasize on the presence of charm which would be given effect to, only by Rīti and its constituent Guṇas. According to him, Guṇa has Samavāya relation with Rīti whereas the Alaṅkāras has Samyoga relation. Guṇa is related to the soul while the Alaṅkāras to the body of poetry namely Śabda and Artha. So far as Rasa is concerned, Vāmana treats the Rasa

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

as the essential feature of the Guṇa. It is the Rasa that presents brilliance (Kānti) to poetic style दीप्तिरसत्वंकांतिः. Since Rasa could be developed through a play fully, he considers Rūpakas as the literary form संदर्भेषु दशरूपकं श्रेयः (I.iii.30).

1.8 UDBHAṬA

Udbhaṭa hailing from Kashmir as the very name indicates, adorned the court of Jayāpīda as Sabhāpati as a stanza in the Rājataraṅgiṇī of Kalhaṇa says,

विद्वान् दीनारलक्षेण प्रत्यहंकृतवेतनः।

भट्टोऽब्भटस्तस्यभूमिभर्तुः सभापतिः।। IV-v.495

Most of his activities were directed during the earlier part of the king Jayāpīda's reign. His date can be fixed easily. He wrote a commentary on Bhāmaha's work and that work, Bhāmaha Vivaraṇa unfortunately is not yet available therefore he must have flourished not earlier than about seven hundred and fifty A.D. Ānandavardhana, the author of Dhvanyāloka refers to him several times and he must be placed earlier to Ānandavardhana's period and therefore before eight hundred and fifty A.D.

His work on poetics is Kāvyalaṅkāra Sāra Saṅgraha. It is divided into six chapters. It has seventy-nine aphorisms (Kārikas) with illustrations as many as one hundred verses. He has closely followed Bhāmaha in the order of enumeration of the figures of speech omitting of course

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

some of the Alaṅkāras and adding a few more to the list. He seems to have eclipsed Bhāmaha to such an extent that Bhāmaha's work remained in the background for a long time.

He is always quoted with respect by his successors even when they differed from his views. He is the foremost representative of the Alaṅkāra school and his name is associated with a number of theories of Alaṅkāra Śāstra.

Udbhaṭa has followed Bhāmaha and Daṇḍin but insists on the element of sentiment in poetry and has followed both Bhāmaha and Daṇḍin in recognizing those Alaṅkāras having Rasa such as, Preyas, Rasavad and Ūrjasvin. He adds to these three another of his own, Samāhitā. He at the same time differs from them in his conception. Preyas according to Udbhaṭa, comes only whe there is a developed emotion such as Śṛṅgāra to that extent only when it could remain a Bhāva and not developed into Rasa.

रत्यादिकानां भावानामनुभावादि सूचनैः।

यत्काव्यं बद्ध्यते सद्भिस्तत्प्रेयस्वदुदाहृतम्।। IV-2

Rasavad refers to that piece of poetry in which Rasas are developed through its own Śabdas (Svaśabda), its express reference, Sthāyī Sañcāri (transient feelings), Vibhāva and Abhinaya. This could be seen as the generally accepted theory except in his view that Rasa could be realized through express reference for which Ānandavardhana does

CC-0. In Public Domain. Guddalore Collection. TN.

Digitization by eGangotri-South Center

not subscribe and so also therefore Abhinavagupta. He differs from Bhāmaha and Daṇḍin in giving the definition of Ūrjasvin.

अनौचित्यप्रवृत्तानां कामक्रोधादिकारणात्।

भावानां च रसानां च बन्ध ऊर्जस्वि कथ्यते।। IV-5.

It is according to him the development of indecorous of misplaced Rasa and Bhāva as for example the attitude of Rāvaṇa towards Sītā. A careful reader will be able to notice that it is nothing but the Rasābhāsa of later writers. Samatā is the calming down of Rasa or Bhāva real or misplaced.

He declares that Śānta Rasa could be developed possibly through action on the stage. If his work is properly analyzed in proper perspective, he belongs as much to rasa school as he is to Alaṅkāra school.

There are some special features in his exposition, as Prof. P.V. Kane has enlisted in his History of Sanskrit Poetics.

1. The words vary with variations in sense.

2. Śleṣa is of two kinds namely of the Work (Śabda) and of Sense (Artha) and both are Arthālaṅkāras.

3. Śleṣa is stronger than other figures when combined with other figures and it becomes the principal one.

4. As Kāvyamīmāmsā observes, he recognizes three kinds of Abhidhā Vyāpāra in a sentence.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

5. There are two kinds of sense discerned one and not discerned beauty.

6. The later divisions of Upamā or based on grammatical considerations was promulgated by Udbhaṭa.

7. As previously stated, he holds that Rasa like Śṛṅgāra are manifested by their being expressly mentioned in so many words and in four other ways which are already referred to.

1.9 RUDRAṬA

Rudraṭa is the author of Kāvyālaṅkāra. Rudraṭa is regarded as close follower of Udbhaṭa, since he has laid much importance of the Alaṅkāras. He is also said to be a contemporary of Ānandavardhaṇa.

There has been a mistaken motion among some scholars that Rudraṭa and Rudrabhaṭṭa, the author of Śṛṅgārālaṅkāra are one and the same. The reason for this is that there are many common verses in these works. In all reality Rudraṭa and Rudrabhaṭṭa are different from one another. Though there has been authorness between them regarding the treatment of Rasa, Rudrabhaṭṭa adds Śānta Rasa to the eight Rasas. But Rudraṭa admits nine Rasas and adds one more 'Preyas' as a tenth one. He considers Nirveda and other emotions when developed evoke delight in as much as

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Śṛṅgāra or Karuṇa and hence Nirveda and others also are to be treated as Rasa.

He has provided a well-coming change to the traditional treatment of Alaṅkāras and has offered a scientific principle for the classification of the figures. He has not given any importance to the stifle which is river so much of emphasis by Daṇḍin and Vāmana. He has added quite lot of new figures not found in earlier works अनुमान, परिसंख्या, अन्योन्य are same. This work is divided into sixteen chapters and covers the entire domain of Sanskrit poetics. He is known for his originality during the early stages of the development of Alaṅkāraśāstra. He is different from Rudrabhaṭṭa the author of Śṛṅgāratilakam. Most of the verses are in the Ārya metre and only at the end of the chapter we come across set to different ones. Illustrations are as usual from his own pen. There are seven hundred and thirty-six verses apart from fourteen other verses dealing with eight kinds of Nayikas and their sub-varieties. Which are deemed to be interpolations. The thirteenth chapter is the shortest having only seventeen verses. After paying obeisance to Lord Gaṇeśa and Gaurī he covers different topics of Alaṅkāraśāstra such as purpose and objects of Kāvya, the equipment of a poet Śākti, Vyutpatti and Abhyāsa. In the second chapter, he deals with the definition of poetry and five Śabdālaṅkāras, four Rītis, Vakrokti and Anuprāsa are defined and illustrated along with the five Vṛttis. The third chapter is devoted to an elaborate treatment of Yamaka Alaṅkāra in fifty-eight verses. The fourth one treats Ślēṣa and

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

its varieties. While the fifth covers Citra Kāvya the sixth Doṣas of words and sentence. The seventh presents the criterion for formulating the figures of sense.

The eighth, ninth and tenth cover these Alaṅkāras and their varieties. The eleventh, of Artha and Śabdas, the twelfth ten Rasas Preyas added on to the nine of Udbhaṭa, Śṛṅgāra defined and classified. The thirteenth and fourteenth deal with the two kinds of Śṛṅgāra. The fifteenth covers Vīra Rasa and other Rasas and the sixteenth treats of different kinds of poetic composition. These details are sufficient to point out the author's innovative approach to the subject.

The above summary of the contents of his work reveals his attempt to present a scientific classification of the figures of speech.

23 figures are Vāstavamūla (VIII).

21 figures are Aupamyamūla (VIII).

12 figures are Atiṣayamūla (IX).

12 figures are Śleṣamūla.

This has also given rise to certain problems such as one and the same figure appearing in different groups. A few figures considered by earlier writers appear in his work in different names. The illustrative verses given by him stand in no way with verses given by others in quality his own being inferior he profess to be more a critic than a formulator. It must be remembered that he came during the

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

period in which the theories of Alaṅkāra, Guṇa, Rīti and Rasa had become established and therefore he had to strike a balance between the different opposing theories. Perhaps he must have followed a tradition from that of Ānandavardhana.

He classifies Vṛtti into five - मधुरा, प्रौढा, परुषा, ललिमा भद्रेति वृत्तयः पञ्च. Rudraṭa appears to be out and out a critic dealing with many aspects of criticism. His treatment of Rasa is the same as Bharata's Śānta Rasa is added apart from Preyas.

शृङ्गार वीरकरुण बीभत्सभयानकाद्भुतहास्यः। रौद्रः शान्तः प्रेयानिति मन्तव्याः रसास्सर्वे।

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः। निवेदादिष्वपि तन्निष्काममस्तीति तेऽपि रसाः।। XI.3 and 4

Nirveda etc., are considered to be Vyabhicāribhāvas but Rudraṭa has provided to that a higher status of Rasa. His classification of Vipralambha Sṛṅgāra into Prathamānurāga, Mīna,Pravāsa and Karuṇa. It is not out of place, if it is suggested here that he must done followed a tradition absolutely different from the one accepted and followed by Ānandavardhana.

अथ विप्रलंभनाम्न शृङ्गारोऽयं चतुर्विधोभवति। प्रथमानुरागमान-प्रवासकरुणात्मकत्वेन।। XIV-1

The date of Rudraṭa can be decided with ease he defines more figures than what Bhāmaha, Daṇḍin and Udbhaṭa have done. He is often referred to by Pratihārendurāja.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Therefore he can not be later than Pratihārendurāja who flourished during 900 A.D.

1.10 POETICS IN THE PURĀṆAS

It is interesting to find in the Purāṇas in their encyclopaedic nature some aspects of poetics too therein. Of the eighteen Purāṇas, two Purāṇas which are to be considered are the Viṣṇudharmōttara Purāṇas and the Agnipurāṇa. The former one throws light on Dramaturgy and poetics in a nutshell though not in such magnitude that one finds in the second. The third section (Khaṇḍa) contains one thousand verses on topics of Nātyaśāstra and Kāvyālaṅkāra. The fourteenth chapter names and defines figures of speech as many as seventeen in number. The fifteenth chapter treats of Kāvya as differentiated from Śāstras and Itihāsas. It insists on Kāvya becoming endowed with Rasas and in the insistence on it follows the Nātyaśāstra. It differs from it in the enumeration of Rūpakas and Rasas. It is contended that it is later than the Nātyaśāstra.

It speaks of Upamā, while it lists out Anuprāsa, Yamaka, Rūpaka, Vyatireka, Śleṣa, Utprekṣā, Virodha, Vibhāvanā, Arthāntaranyāsa, Upanyāsa, Atiśayokti, Vārtā, Yathāsaṅkhya, Viśeṣokti, Nindāstuti, Nidarśanā, Ananvaya. It is a considered opinion that this is to be placed between Bharata, the predecessors of Bhāmaha and Daṇḍin. and

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Udbhaṭa. It may be placed during five hundred and seventy-five and six hundred and fifty A.D.

The Agnipurāṇa is a stupendous work consisting of eleven thousand and five hundred verses. The chapters 337-347 deal with topics of poetics the chapter 336 defines Kāvya, classifies it from the point of view of the language employed there in. It speaks of three kinds of Kāvya, namely, Gadya, Padya and Miśra. It treats of Kathā, Ākhyāyikā and Mahākāvyas. While the chapter 337 takes up for consideration dramaturgy, the 338th chapter speaks of Rasas along with Sthāyibhāva, Anubhāva, Vyabhicāribhāva, Vibhāvas, Ālambana and Uddīpana. The chapter 339 takes up four Rītis and also four Vṛttis into consideration. The chapter 342 defines and classifies Śabdālaṅkāras, 16 kinds of Prahelikas. The chapter 343 deals with Arthālaṅkāras. The chapter 344 deals with Śabdālaṅkāras in which are included Ākṣepa, Samāsokti and Paryāyokta. The chapters 346 and 347 deals respectively with the Guṇas and Dōṣas of Kāvya. Regarding the date of this Purāṇa it must have come after the Nātyaśāstra since it specifically states in the chapter 339 that the Bhārati Vṛttis is named after Bharata. Further the Nātyaśāstra is silent about it. The Purāṇa follows Daṇḍin in defining Viśeṣokti, Vibhāvanā, Apahnuti and Samādhi. He has followed Bhāmaha in the definitions of Aprastuta Praśamsā, Samāsokti and Paryāyokti. The Purāṇa is aware of the theory of Dhvani as found in the aphorisms (Kārikā). But it does not subscribe for the theory since it argues that it could be subsumed in some Alaṅkāra.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

It is the general contention that it could be placed some where after the seventh century A.D. Prof. Sovani and Prof. S.K. De, however prefer to place it before Ānandavardhana. It is singular that the Purāṇa divides all expressions into two and brings Dhvani under Ākṣepa. It is conversant with Rasa in all its aspects. It is a point to note that no writer has quoted from this Purāṇa.

NOTES

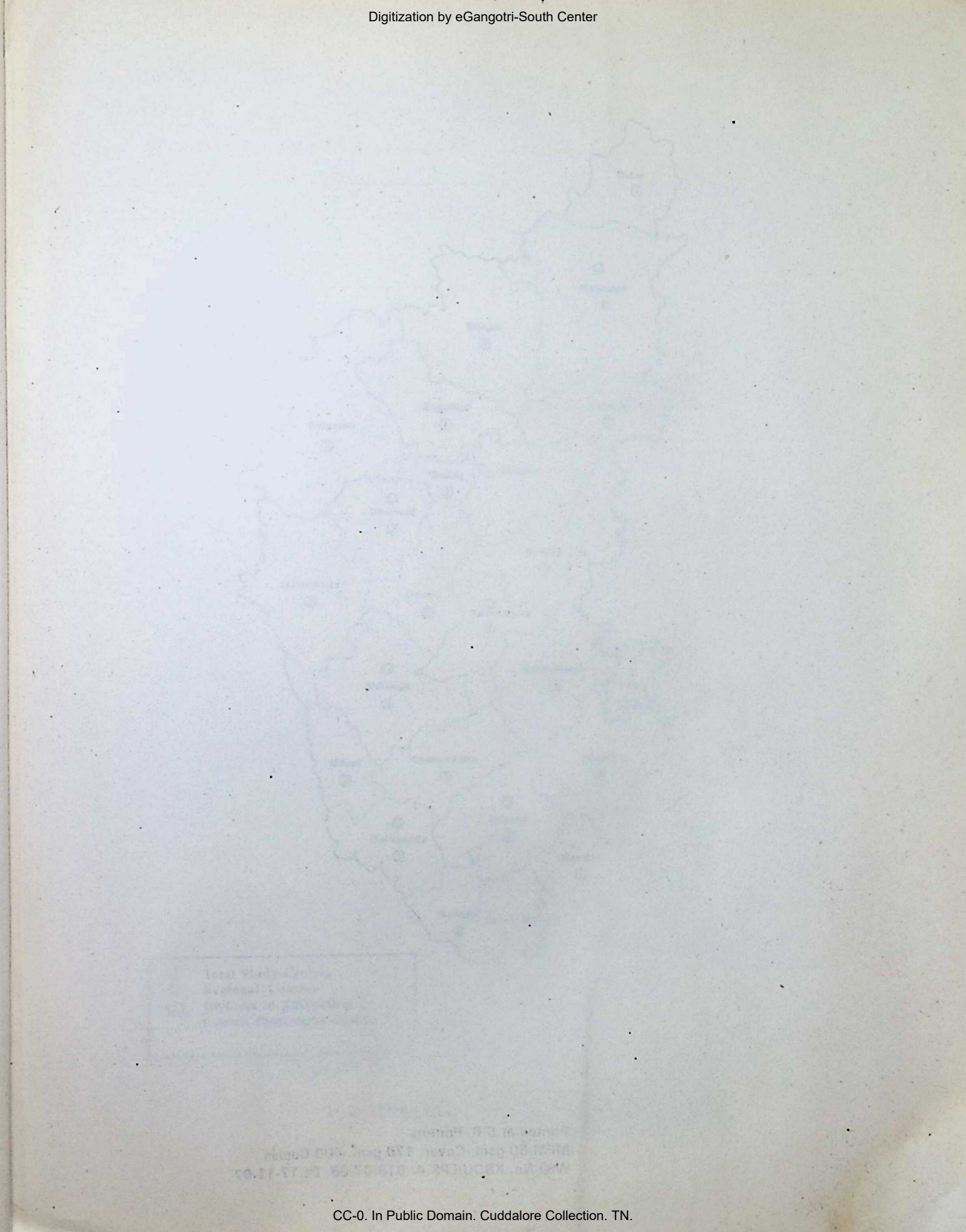
CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

NOTES

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center



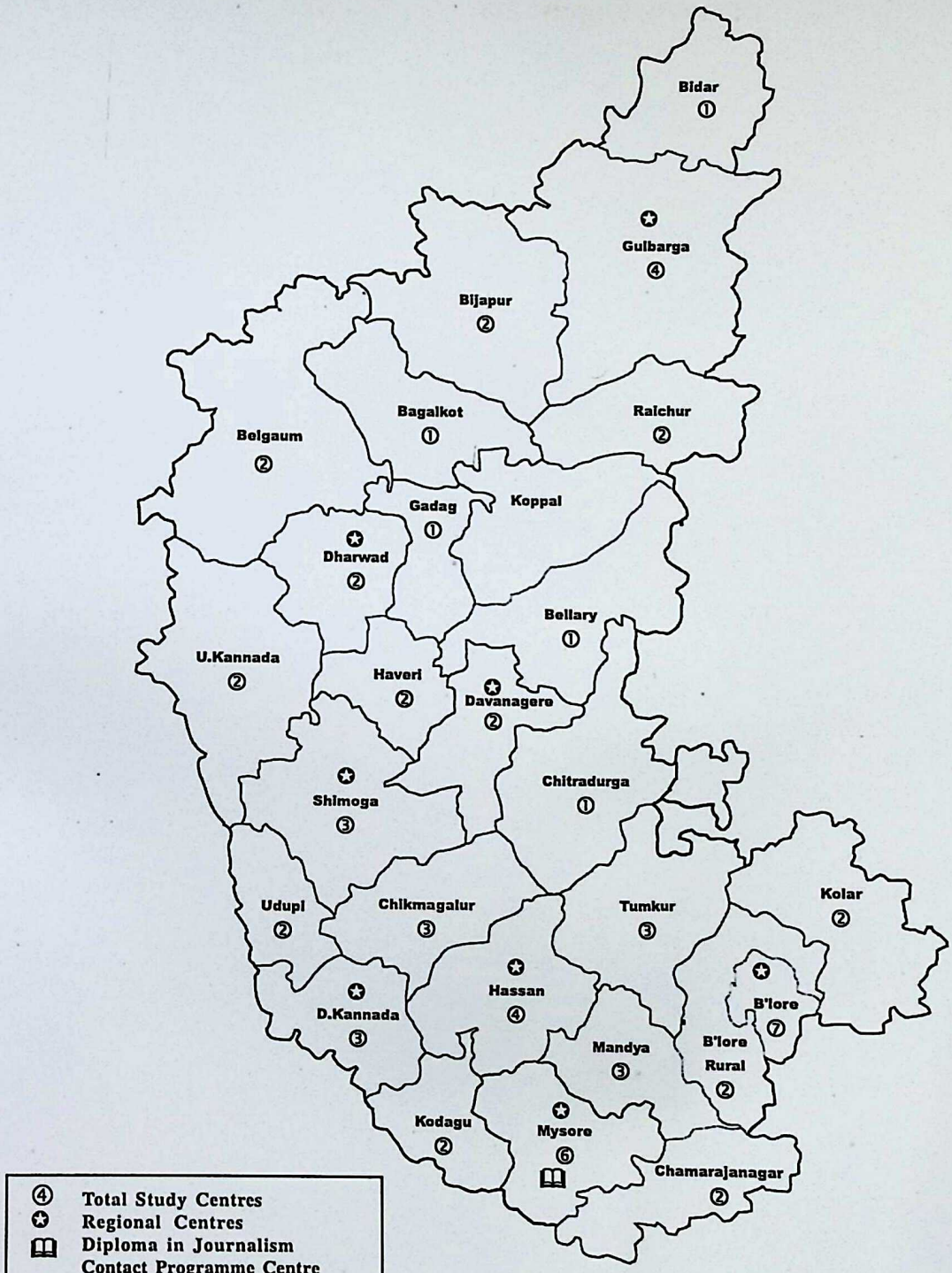
CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

Printed at S.R. Printers
MPM 60 gsm, Cover: 170 gsm. 400 Copies
W/O No. KSOU/LPS 4/ 818/07-08, Dt.17-11-07

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

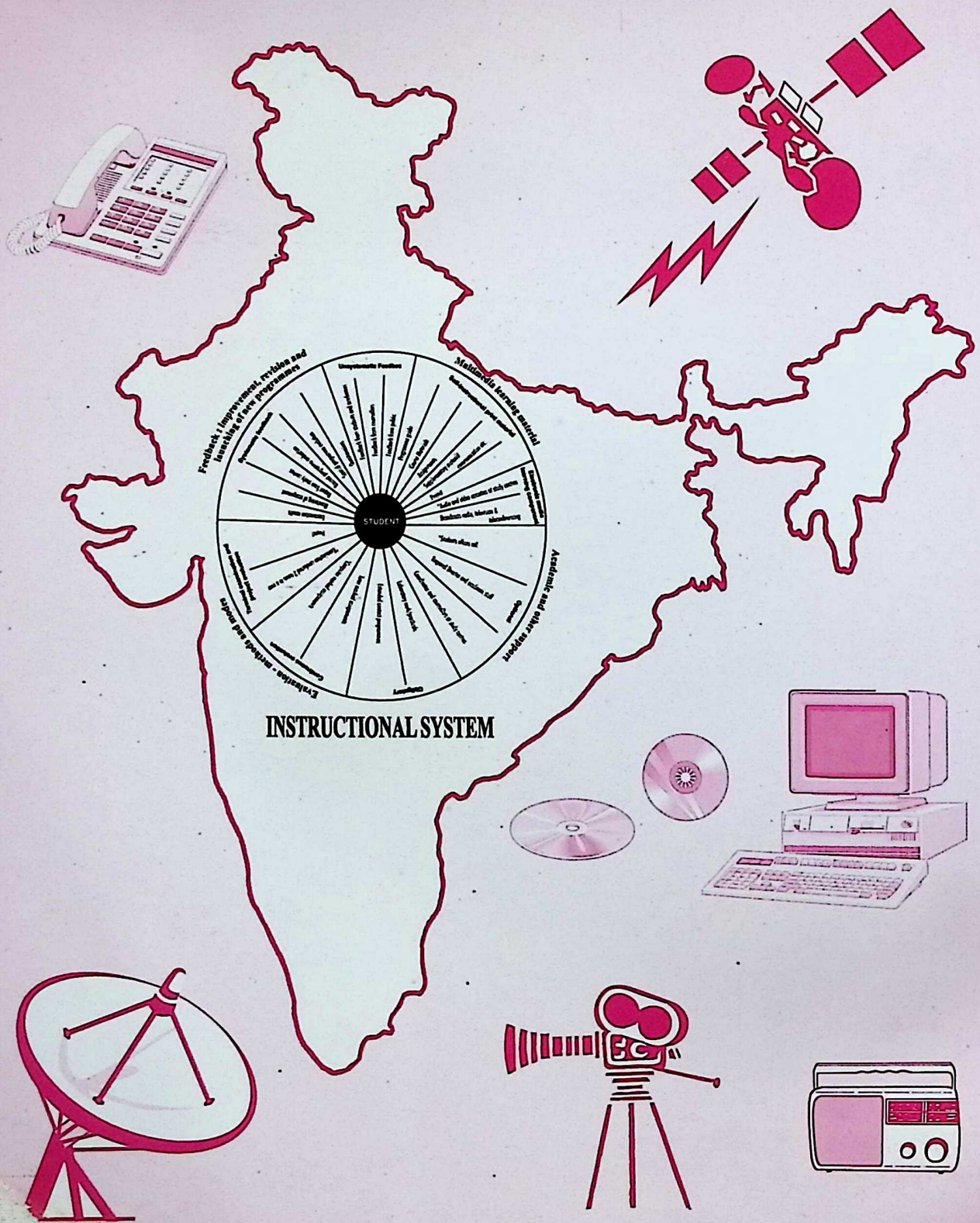


KARNATAKA STATE OPEN UNIVERSITY
MANASAGANGOTRI, MYSORE - 570 006.

CC-0. In Public Domain. Cuddalore Collection. TN.

Digitization by eGangotri-South Center

KARNATAKA STATE OPEN UNIVERSITY
Manasagangotri, Mysore - 570 006



CC-0. In Public Domain. Cuddalore Collection. TN.